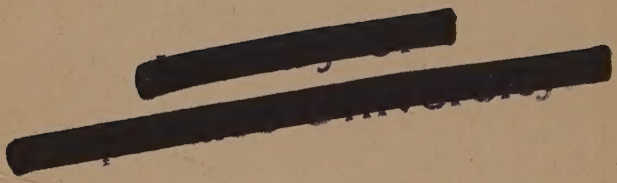
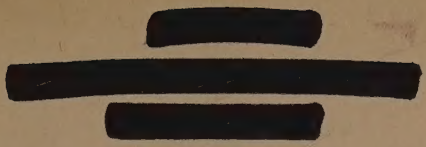
EXPRESSION IN SINGING

H. S. KIRKLAND





EXPRESSION IN SINGING

A PRACTICAL STUDY OF MEANS AND ENDS

BY

H. S. KIRKLAND, 1865–

UNIVERSITY OF VIRGINIA LIBRARY

BOSTON: RICHARD G. BADGER

TORONTO: THE COPP CLARK CO., LIMITED

COPYRIGHT, 1916, BY H. S. KIRKLAND

All Rights Reserved

MADE IN THE UNITED STATES OF AMERICA
The Gorham Press, Boston, U. S. A.

PT
820
.K58

TO MY PUPILS

ESPECIALLY TO THAT ONE

MY WIFE

WHOSE HELP AND ENCOURAGEMENT

MADE THIS BOOK POSSIBLE

1318

"All art . . . reveals, in addition to the play of individual genius and of social influences, the action of universal laws of human sensibility. The artist, however rapid and instinctive may be the activities of his inventive spirit, is aiming consciously or unconsciously at something which shall answer to many human ideas and satisfy many human desires. Strictly speaking, his creations are artistic only so long as they conform to these conditions; otherwise, they become simply the fine vagaries of a brilliant but ill-regulated mind.

One may argue, too, that a perception of the real objective significance of art is a valuable possession for the artist himself. It seems as if the

age of naïve spontaneous production, swayed by no influence more palpable and distinct than that of the artist's emotional and imaginative impulses, has long since passed away. We look, now-a-days at least, for a reflective and highly conscious artistic labour."
Sully: *Sensation and Intuition.*

PREFACE

THIS little volume is intended to be a practical text-book of the Art of Singing. I have endeavored, first of all, to be clear and exact and as impersonal as possible. Though written primarily for the student, I hope that it may be of assistance to lovers of music who, not being musicians, desire the ability to form judgments of musical performances, rather than haphazard opinions.

My aim has been to aid the earnest student of voice to understand the highest purpose of Singing, and the means whereby he may achieve that purpose. If he is to derive real benefit from these pages he must not merely read them;

he must thoroughly test the principles set forth, and so prove, by his own experience, their truth or falsity.

Some may think that I give too much importance to Color as a Means of Expression. My own experience proves otherwise. No other means is more quickly grasped by the average student, nor applied with greater gratification to his instinct for truthfulness of expression. I merely share the views of Manuel Garcia, who, in the passages quoted from his works in the following pages, emphasizes the expressive value of Color. In a letter written to me in 1896, after a short discussion of Color on its technical side, he says: ". . . the singer must have a complete control over all the timbres of his voice and be able to modify them so as to harmonize, with taste, the high with the middle sounds, while submitting the whole

range to the particular colour required by the passion expressed."

I believe that singing should be more definite than it usually is, — that one cause for its present indefiniteness is that it is considered and treated as music in which articulation is merely tolerated. In other words, the ideas which the majority of singers attempt to express are those vaguely suggested by the music, while the definite ones indicated by the text receive little or no attention.

I have always inwardly rebelled at the idea, sometimes expressed, that singing is only an accomplishment, a mere frill, requiring nothing but a good voice and a correct ear. I believe that the Art of Singing should be educative, in the highest sense, enlisting as it does all the mental faculties — especially those of Imagination and Feeling.

Effort during more than a score of years to realize these beliefs, and to make my teaching systematic and progressive, has developed into the plan of study outlined in the following pages.

Various influences have contributed to the development of this plan. I gratefully acknowledge my indebtedness to my teachers. Among these, perhaps I owe most to Manuel Garcia. The personal intercourse with him, his vocal illustrations, and his precepts, verbal and written, have been especially valuable.

Other influences, and important ones, have been personal study, research and reading covering general art subjects. These confirmed my belief that only as a branch of art is practised in accordance with the laws governing it, does the product grow in artistic worth, and the *mental vision* of the student be-

come clearer, broader and more discriminating.

No writer on art has been more helpful to me,— more provocative of thought, than Ruskin. A thoughtful person cannot get the full import of his dictum quoted on page 44 of my text, and believe that the same kind of tone can express feelings of both pleasure and pain.

I am glad to thank my friend, Professor S. L. Whitcomb, of the University of Kansas, for his numerous kind suggestions based on a careful and repeated reading of my manuscript.

H. S. K.

Philadelphia, Pa.
April, 1916.

CONTENTS

CHAPTER		PAGE
	PREFACE	5
I.	INTRODUCTION	15
II.	IDEALS OF THINGS PHYSICAL	20
III.	IDEALS OF THINGS MENTAL	31
IV.	MEANS FOR COMMUNICATION	50
V.	QUALITY	56
VI.	COLOR	68
VII.	POWER	83
VIII.	METER	91
IX.	EMPHASIS	102
X.	ARTICULATION	111
XI.	MODES OF VOCALIZATION	123
XII.	SONG SELECTION	130
XIII.	CHORAL SINGING	145
	INDEX	157

EXPRESSION IN SINGING

EXPRESSION IN SINGING

I

INTRODUCTION

"We shall, in consequence, find that no artist can be graceful, imaginative, or original, unless he be truthful."
Ruskin: *Modern Painters.*

IN no art is form more dependent on spirit or more meaningless without it, than in the Art of Song; yet in no other art does spirit receive so little attention. No one can really *sing* without enlisting all his mental faculties, especially those of imagination and sympathy. Emerson truly says, ". . . the hand can never execute anything

higher than the character can inspire." Nor can the voice give expression to anything greater than the singer can think and feel. If some of the time and energy spent in the irrational attempt to transform mediocre voices into phenomenal ones, were employed in training the imagination and the feelings, by practise in forming conceptions of emotional process, and in expressing them, singing would be really educative. We would then be blessed with more artistic singers and fewer vocal artisans.

Though holding clear and decided views relating to the development and training of the voice, I have purposely avoided all discussion of the technical side, of that which is usually known as "Method of Voice Production." I believe that "Method" should not be made the end of singing, but only the means to the end; that one may be an ex-

cellent voice-producer yet be a poor singer; that singing is the proof, the test of the method; and that as the singing is artistic, the method is right. I firmly believe that a clearer understanding of the purpose of singing will result in greater unanimity of opinion on the subject of method.

As a clear conception of any end tends to a right effort toward that end, and also to economy both of time and of labor, it is of the greatest importance that the student see, as distinctly as possible, the goal for which he should strive. He will then value theories, however beautiful they may be, only as they are practically useful in the accomplishment of his purpose.

It must not be inferred that I underrate beauty of voice; but the fact that Nature has not endowed a person with a remarkable voice in no way pre-

vents him from learning to use artistically the one he has. Indeed, such use will prove of the greatest benefit, not only in the development of his voice toward the best of which it, as an instrument, is capable, but also in stimulating the growth of his individuality. This influence on personality is the least recognized, yet it is the most valuable result of right study of singing.

The suggestions contained in the following pages are intended, not for the genius, but for those less gifted students who desire to use intelligently the means of expression which Nature has given to them as she has to the greatest singers. Every normal person has all the physical organs necessary for singing that are possessed by a singer of the highest artistic rank. The artist is not favored with more nerves or muscles than an ordinary individual.

The proportions and qualities of his vocal instrument are frequently better, but this condition is almost entirely determined by Nature. He has no mental faculties denied to others, but he is an artist because of the more effective use he makes of his instrument for the purpose of expressing the superior conceptions born of his vivid imagination and sympathy. These powers of voice and mind are attained by his own effort.

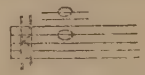
II

IDEALS OF THINGS PHYSICAL

"Do not then sing simply sounds or tones, as they are called; for a tone of the voice which does not express some definite thought or feeling is simply a sound." E. J. Myer: *Position and Action in Singing.*

"But limitation of the capacity is never recognized as a loss by the loser therefrom; in this attribute moral or æsthetic poverty contrasts plausibly with material, since those who suffer do not see it, while those who see it do not suffer." Hardy: *Far from the Madding Crowd.*

THERE has always been a public ready to accept singing if the voice is beautiful, or if some form of technical dexterity is displayed. Accordingly there have been, and always will be, singers whose sole purpose is to exhibit the physical, or display the dexterous. The result though frequently called singing scarcely deserves to be called art. Tosi protested against it two hundred years ago. The critical rebuke of Emperor Charles V led Farinelli to change his conception of singing, and he became "the most pathetic, as he was still the most brilliant of singers." After the first performance of the *Elijah,* Mendelssohn wrote of the singing of the soprano soloist, "It was so pretty, so pleasing, so elegant, at the same time so flat, so heartless, so unintelligent . . . I could go mad even to-day when I think of it."

Some of the most sensuously beautiful voices now before the public are possessed by those whose singing, like that of Mendelssohn's soprano, has few signs, and those faint, of either imagination or feeling. "X has a fine voice, and plays with it  in alt. I don't think he is a scholar and he did not strike me as singing like a gentleman, like ——." [1] Protests similar to these could be multiplied indefinitely. Undoubtedly the singer should develop the vocal organ Nature has given him (and fortunate is he to whom she has

[1] The writer of this criticism, Charles Lunn, author of *Philosophy of Voice,* was a descendant and disciple of the "old school" of singers and therefore was fully competent to estimate correctly the physical qualities he praises. He was equally capable of noting the absence from X's singing of any marked intelligence or sensibility — hall-marks always stamped on any art which is of a high order.

been generous) to its highest possibilities of tonal beauty and dexterity; but to desire nothing more, to seek nothing beyond such attainment, is to mistake the means for the end. It is to stop long before reaching the goal for which every singer should strive, self-expression.

Were a sculptor to cut several cubes in marble to show its perfection, or his mechanical skill; were a painter to cover a number of spaces with color merely to display its depth and richness or his mechanical skill; the cubes would not be sculpture, nor the colored spaces, painting, in an art sense. Each would be but the presentation of material for the sake of its physical beauty, or to exhibit the cleverness of the artisan.

Naturally, both sculptor and painter desire implements and materials as perfect as possible. The instrumentalist

seeks the finest instrument for his purpose, and so should the singer; but the possession of a Stradivarius, a Steinway, or a fine vocal instrument does not make an artist. Art requires the manifestation of a concept or ideal. This is not of the instrument: it is of the artist.

In any fine art, two elements are always present: the one, variously known as the idea, the ideal, the concept, the conception, the design, etc.; and the other, the sense-form, that of painting, sculpture, poetry, or music, through which the first is communicated. Without Sense-form the Ideal is incommunicable, and without the Ideal, Sense-form is weak and meaningless; so a discussion of any fine art must naturally resolve into a discussion of these two elements. As Schopenhauer puts it, "The sole principle of art is cognition of the

ideal, its sole design the communication of this knowledge."

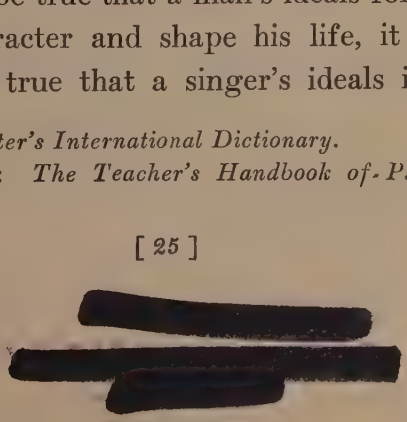
In the following pages, singing is considered as *Art,* that is, as a Sense-form existing primarily for the manifestation of an idea or an ideal. The singer's ideal is first defined; then the various means he may use to mold the Sense-form are considered, and the expressive function of each is indicated and illustrated.

An Ideal is, "A mental conception regarded as a standard of perfection," [2] or, as another has it, "A concept is an ideal, a perfect form of our actual ideas." [3]

If it be true that a man's ideals form his character and shape his life, it is no less true that a singer's ideals in-

[2] *Webster's International Dictionary.*

[3] Sully: *The Teacher's Handbook of Psychology.*



fluence his voice and appear through his singing. Proof of this is found in the diverging ideals revealed by the singing of our own day.

These ideals or concepts may be easily grouped into those of things physical or technical, and those of things mental.

Take the first. A person may articulate words and make more or less pleasing sounds according to a particular plan or pattern, as in a song, with no other aim than to exhibit a "method of voice-production," or a system of breathing, or to display sensuous beauty of tone, or a mode of "placing the voice," or some other form of vocal dexterity. Now if one of these aims (or even more) dominates the singing, it may rightfully be said that the singer's ideals are of things physical and that to such limited ideals there are

weighty objections.

Effort to realize ideals of these physical things may be made, and often most successfully made, through imitation. This faculty is of distinct value to the singer in early study, when attention is being given to the technical side rather than to the artistic; but as it requires only what a psychologist would term "a low stage of consciousness," it makes no great demand on intelligence, and the attempt to carry it into the art of singing (no matter how good the pattern) results in a counterfeit. "Surely originality of creation is a far greater and infinitely more God-like gift for a man to possess than the faculty of imitation." [4]

A still weightier objection to fostering ideals of physical things only, is that the effort to gain them induces

[4] Pyle: *The Present Aspect of American Art.*

sameness of tone character. If voice must be "produced" in *one* way, or "placed" at *one* point, or "good tone" only is to be used, — if everything else is to be sacrificed to one of these ends,— tonal monotony must ensue, and in art, as Ruskin states, "monotony is always deathful according to the degree of it." It wearies the intelligent listener and puts him out of patience with the poverty of ideas suggested by the singer. More than this, the impression received lacks truthfulness even to one who is unable to trace from cause to effect or from effect back to cause. And the reason is not hard to find. Monotony occasions contradictions and false relations between voice and the ideas of the text because *one* kind of tone, or *one* kind of any means of expression will not express *different* kinds of feeling.

This disagreement between voice and idea, this conflict between sense-form and spirit will, of necessity, be referred to frequently in the following pages.

It has been stated that under specified conditions, only "a low stage of consciousness" is needed to attain ideals of things physical. The force of this statement should be augmented by the assertion that the pursuit of these ideals ignores the development of the higher mental faculties; that effort to realize these ideals offers little food for the imagination and very slight stimulus for the sensibilities. If, then, imitation, tonal monotony, and a minimum demand on the best powers of the mind, are the results of striving to attain ideals of physical things, it may well be doubted if such ideals are the best for the singer to entertain. Surely it is preferable to nurture ideals which in-

cite the activity of his best mental faculties and which, in his effort to give them sense-form, demand the greatest degree of vocal responsiveness.

III

IDEALS OF THINGS MENTAL

"And then . . . would rise up the longing for beauty, which cannot yet be dead in men's souls, and we know that nothing can satisfy that demand but Intelligent work rising gradually into Imaginative work." Morris: *Hopes and Fears for Art.*

THE artist's ideal is not marble, nor pigments, nor voice; it is nothing physical, it is mental. The ideals of the sculptor and the painter are based on, and constructed from, knowledge of physical things, of form and color found in nature; whereas knowl-

edge of mental states or processes is the basis on which the singer should build his ideals. This is so for the reason that in singing words are used, and words indicate thoughts and suggest emotions. The singer's knowledge of intellectual and emotional processes must be clear and full in order that his ideals may be neither vague nor incomplete.

Psychology shows us that mind acts or functions in three ways:—it thinks, it feels, and it wills. The singer should recognize that mind does not operate in one of these ways to the entire exclusion of the others, but that "Our real mental processes are always compounded of these three factors," [5] the compound being named after the most important factor or that of dominant influence. He should also recognize

[5] Sully: *The Teacher's Handbook of Psychology.*

that changes from one state to another occur, — that is, the proportions of the elements which form the compound vary. As one increases another subsides. Feeling may arise above Thought, and in turn submit to the rule of Will. Changes such as these, made quickly or slowly, must be a part of the singer's conception of mental action.

He should be able to form conceptions of any mental condition, but he is concerned most of the time with that in which feeling is most active. Psychologists distinguish between Feeling and Emotion, but here these terms are used synonymously and stand for "an agitation of mind caused by a specific exciting cause and manifested by some sensible effect on the body." [6]

[6] *Webster's International Dictionary,* under "Emotion."

The usual cause of emotion is perception of an object or of an idea. A blow, or an offensive epithet, would arouse a man's anger, and the epithet — the idea — might prove a stronger excitant than the blow.

The primary cause of the emotions of which the singer is to form conceptions or ideals, is found in the text of a song. There he perceives certain ideas which awaken in him an emotional response or reaction. This emotional response is influenced by what he perceives in three distinct ways: in its Nature or Quality, in its Strength or Quantity, and in its Activity. These merit close study, for two reasons. First, because they are characteristics of any emotion, they must enter into the concept of any emotional state or process, just as color, size and shape, which are characteristics of any apple,

must enter into the concept of an apple. Second, because each has a special influence or effect on expression, and is manifested through a particular Means of Expression. These Means are treated at length in the succeeding chapters.

To illustrate the effect of Cause, as shown in the Nature or Quality of emotion, as well as to gain a better idea of what is meant by the term Nature or Quality of emotion, compare the feeling suggested by the single word "Hurrah!" with that suggested by "Alas!" The difference is great. If we classify feelings as those of pleasure and those of pain, or think of the emotions as forming a scale with those of pleasure at one end, and those of pain at the other, the quality of feeling induced by "Hurrah!" is well toward one extreme, while that aroused

by "Alas!" is well toward the other.

Similar qualities of feeling are induced by the following phrases (from Longfellow), but, the phrases, expressing as they do a definite thought, give a clearer focus to emotional response than a single word.

"Awake, O bell! proclaim the hour."
"Not yet! in quiet lie."

"The sun is bright, the air is clear."
"The day is cold, and dark and dreary."

Again, about the same emotional effects, with the consequent strong contrast, result from the ideas contained in the two poems, *The Year's at the Spring,* and *The Night has a Thousand Eyes.*

"The Year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;

The lark's on the wing;
The snail's on the thorn;
God's in his heaven—
All's right with the world."

Browning: *Pippa Passes.*

"The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies,
With the dying sun.

"The mind has a thousand eyes,
And the heart but one;
Yet the light of a whole life dies,
When love is done."

Bourdillon.

In considering the quotations just given one may be inclined to think of emotion as stationary, to look at it as at a picture, or any object that can be seen at a single glance. But no mental state is fixed or permanent. The very nature of thought is to progress. "The quality of the imagination is to flow not to freeze." [7] We do not think

[7] Emerson: *The Poet.*

of a person remaining long in the emotional conditions which would prompt the exclamations "Alas!" or "Hurrah!", but it is easy and natural to imagine a change from either of these states into another, perhaps one wholly different. With every change of thought, emotion changes; and most frequently in its quality. To find dread giving way to hope, and hope to gladness, is a not uncommon experience. An example of so extreme a change is found in the Thirteenth Psalm.

Note the alteration in the Quality of the mental attitude of the Roman citizens as they listen to Mark Antony's speech over Cæsar's body. In Richard III, Act I, Scene 2, how skilfully Shakespeare suggests the change in Lady Anne's feeling toward Gloucester.

Any change, from such radical ones

as those just illustrated to the most delicate, may enter into the formation of a singer's ideals. Fine variations in emotional quality may be found in the two poems quoted.

In addition to Change of Feeling, Complexity of Feeling must be considered. It is our habit to designate an emotional state by the use of a single word, as delight, anger, grief; but, like the whole mental process of which it is a part, feeling is complex. Though but one feeling is named, others are more than likely to attend it. The condition we call "joy" may have such distinguishable shades of emotion as happiness, felicity, delight, satisfaction, gaiety, pleasure, etc. To a vivid imagination, the central idea is surrounded by a halo of auxiliary feelings. While any one of these allied feelings or auxiliaries occupies a great deal of the emo-

tional area common to joy — and also to the others— their limits do not coincide. This fact is too important to be overlooked by the singer, for even one auxiliary feeling may give the detail and definiteness to his mental picture which is necessary for truthfulness. For instance, the influence of tenderness on joy is quite different from that of triumph. The presence of as many allied feelings as are appropriate, not only adds the definiteness and detail referred to, but insures, and is necessary to, the comprehensiveness of the singer's ideal.[8]

The feelings just mentioned, joy, with its subordinates, were in accord — all were feelings of pleasure. A state of pain, such as is indicated by the word grief, may also have its subordinates, all in accord — all, feelings of pain.

Conditions of emotional harmony and

[8] This is illustrated in the chapter on Color.

coöperation, such as these, are very unlike those which result when complexity takes on the form of conflict — as when feelings, instead of being harmonious, are hostile; as when hope struggles with fear; as when pleasure or desire battles against pain or repugnance. Recall the mental conflict suggested in Hamlet's soliloquy; also the struggle between Juliet's anxiety for Romeo's safety, and her reluctance to part from him.

Obviously the Nature or Quality of Emotion includes both its pleasure or pain aspect and its complexity.

The following strongly contrasted examples will serve to show that the power of the exciting cause determines the Strength or Quantity of Emotion.

"The curfew tolls the knell of parting day."
Gray.

"Fearfulness and trembling are come upon me." Psalm LV.

"Softly sweet in Lydian measures
Soon he soothed his soul to pleasures."
Dryden.

"Revenge, Timotheus cries." Dryden.

"I chatter over stony ways." Tennyson.

"My country 'tis of thee
Sweet land of liberty."
Rev. S. F. Smith.

Changes occur in Strength of Emotion. If the cause is weak, but gradually or abruptly becomes strong; or, if it is strong, and becomes weak, we naturally expect an equivalent change in emotion. An example of progression from weak to strong emotion is found in *Othello,* Act III, Scene 3, and one showing decline in strength, in the scene already referred to from ***Richard III.***

If Emotional Strength were compared to the abundance or scarcity of water in a river, emotional Activity

might well be likened to the calmness or the turbulence of the river's flow. A strong feeling is almost invariably active, yet one comparatively weak may also display great activity — as when cause or stimulus arouses feelings of a light, vivacious character. Ariel's song, *Where the Bee Sucks,* from *The Tempest* is a fair example.

Any song text, no matter how short, or how poor from a literary point of view, indicates change of idea. In this mental process, feeling is almost always the most active factor. Therefore, an adequate ideal or conception of such a process must include the emotional characteristics reviewed in this chapter. These, in order to maintain right relations to the ideas of the text, will undergo constant readjustment. The Quality of feeling will change in nature and complexity; its Strength will wax

and wane; and its Activity will increase and subside. An ideal of this kind is a changing scene; it is a moving picture, *not* a stationary one, so it cannot be communicated through any medium which does not change. An unaltering mode or system of breathing; an unvarying method either of "placing the voice," or of "voice-production"; unchanging "good tone," no matter how beautiful,—any one, or all of these, will fail to fulfil the sole design of art—the communication of knowledge of the ideal — because, as sense-form or expression for that ideal, they are false to it since they remain stationary while it progresses. "No art can be noble which is incapable of expressing thought, and no art is capable of expressing thought which does not change." [9]

It is evident that a singer's choice of

[9] Ruskin: *Lectures on Architecture.*

an ideal, if he has a choice, may range from a rather vague concept of a physical or material something, as of "good tone," to a clearly formed concept of a very complex mental process. In other words, he may utilize a song to exhibit "good tone," or tone "produced" in a certain way, or "placed" at a particular point; or, he may sing to show his conception of some such current of feeling as joy changing to eagerness, then to delight, followed by hopelessness, apprehension, fear and tender reproachfulness. The choice rests with the individual. "Of course, every one is entitled to his own taste or personal preference, but there is no reason why one should make this the gauge if one can get a higher one." [10]

Singing should be a demonstration of the singer's ability to conceive, under-

[10] Lunn: *Vocal Expression.*

stand and appreciate the mental processes of a particular character: it should be a demonstration of his ability to make his conception of those processes clear to his hearers. This, or its equivalent, we expect from artists in other branches of art.

The painter has some conception of what he is about to paint before he begins his pictures, and it is that conception which guides his brush and influences his color. He will not produce a landscape if his idea is that of a portrait. The actor plans the part he is to represent before he begins to act upon the stage. He is young or old, proud or humble, hero or villain, etc.; and his plan governs his voice, his facial expression, his gestures. Imagine a painter beginning a picture without knowing what it is to be, or an actor commencing to act with no idea of the

part he is to play! Yet, how many singers can tell explicitly the emotional states indicated by their song texts? And how many know the proper means to employ for the expression of those states? Like any other artist, the singer should have definite ideals, and through use of right means, should be able to express them definitely.

Although the poem of a song is the emotional stimulus of greatest importance to the singer, another excitant is found in the musical setting given the words by the composer. He must be callous indeed who fails to respond in some degree to the treatment accorded various texts by the great song composers. Even a contrast between a major and minor, an unaffected rhythmic change, a modulation, a sequence, the simplest expedient which enforces the truth and beauty of the com-

poser's conception, should have its effect on the singer, enhancing and idealizing his own.

It is perfectly natural that this should be so. The logical approach to the appreciation of a song is through the poem, for the ideas of the text, associated with the experiences of the composer, are those which inspired his work.

Franz, in a letter to Liszt, emphasizes this view:—"The poet furnishes the key to the appreciation of my works; my music is unintelligible without a close appreciation of the sister art: it merely illustrates the words, does not pretend to be much by itself. . . . The word is steeped in the tone, or forms as it were the skeleton which the sound clothes as its flesh. Therefore, it is easy to sing my songs, if the vocalist saturates himself with the poem

and thus endeavors to reproduce the musical content."

Again, in a letter to Schaffer, Franz writes: "My songs are none but musical illustrations of given poetic material."

Wagner maintains this belief in *A Communication to my Friends:* "The melody must therefore spring, quite of itself, from out the verse; in itself, as sheer melody, it could not be permitted to attract attention, but only in so far as it was the most expressive vehicle for an emotion already plainly outlined in the words."

The value, then, of getting the full primary stimulus — that received from the words — is not merely for its own sake, but also to aid in arriving at a just appreciation of the composer's setting and so receive as much additional stimulus from it as possible.

IV

THE MEANS FOR COMMUNICATION

"We cannot all have genius, we cannot all even have talent; but Reason and Common Sense are not unseemly substitutes if we have not the higher powers." Lunn: *Vocal Expression.*

IN the preceding chapter we have seen that the first requisite to clear communication is a clear conception of that which is to be expressed. Of equal importance is a thorough understanding and control of the tools and materials by which communication is effected. One unacquainted with the Morse alphabet, and ignorant of the

use of a telegraph key, is incapable of transmitting a telegram, no matter how well he may know the message he desires to send. A person may have a very fair appreciation of an emotional process, and yet, if he does not know what vocal means to use for expressing it, or cannot control those means, be unable to communicate his conception to others.

As this conception or ideal is almost always of emotional states, it is necessary to have adequate knowledge, not only of the exciting cause, but also of the reaction or physical effect which, according to our definition, is the completing part of emotion.

It requires no great discernment to see that the physical effect which is a part of joy, differs entirely from that of sorrow, while that of anger is unlike

either. This reaction shows in various ways; in the face, in the attitude, and, what is of most importance to the singer, in *speech*. Vocal utterance is not the same when we are in a state of joy as when in one of sorrow, and it is still different when we are in a passion of anger. For instance, "Oh!" is used as an exclamation for any of these states of feeling, yet no one would mistake the "Oh!" of sorrow for that of joy, nor the "Oh!" of anger for either of the others. One who would sing should know the reaction on speech of any emotional condition, and be able to reproduce it accurately and spontaneously. To this end he should study speech as it changes with the ever varying feelings of every-day life; just as the painter studies nature in her various forms and in her shifting lights and colors. "The accent of truth apparent

in the voice when speaking naturally is the basis of expression in singing." [11]

Emotional reaction affects the spoken word in both its constituent parts, — vowels or voice, and consonants or voice obstructions. Its influence on voice appears in the Pitch, Quality, Color and Power; on consonants, in the Manner of Articulation; and on vowels and consonants combined, in Rapidity of Utterance (Duration of Tone) and in the way words are connected (Mode of Vocalization).

These several effects of emotional reaction are precisely the means to be used for expressive purposes in singing. In every-day speech variation of these characteristics is Nature, their discriminative use for expressive purposes in singing is Art.

[11] Garcia: *Hints on Singing.*

As Pitch and Duration of Tone (with the exception of such changes as the *ritardando* and *accelerando,* which are treated later under Meter) are fixed by the composer, they are not considered here. The other Means of Expression, Quality, Color, Power, Articulation and Vocalization, are subject to the singer's control, and are to be used by him for the purpose of manifesting his conception of mental states. In accomplishing this, each one of these Means has a particular service to perform for which no other Means can be substituted. Nearly every Means is used by any singer whether he be an artist or a self-conscious beginner, but the artist employs the right means at the right time in the right way for the manifestation of his ideal, while the beginner aimlessly misuses them. We will study them separately, that, in singing,

we may use each according to its nature and so have it fulfil most effectively that function which is peculiarly its own.

V

QUALITY

"Sure, he that made us with large discourse,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unus'd."

Hamlet.

WE will first examine the influence of reaction on *Quality* of *voice*. By this term is meant purity, — freedom from superfluous breath; or impurity, — greater or less adulteration of tone by breath. This may be illustrated by an example from a different field. A manufacturer may make a piece of

goods of pure silk, another piece of silk mixed with a little cotton, and a third piece with a great deal of cotton. Though not expedient, it is possible for him to have in one piece of material a gradual change from silk to cotton, or from cotton to silk. The artistic singer has (and the singer who would be artistic should have) the vocal equivalent of any of these quality changes at his command, to use as he deems fit for his purpose.[12]

As a general rule, *pure tone should be used,* but there are emotions for the expression of which pure tone seems inadequate and often inappropriate.

[12] "A certain mechanical dexterity is necessary in the study of any art," and this, it is assumed, the singer possesses, so that he is able to sing at will a relatively pure or impure tone. What is usually included or implied in the terms "Voice Production," "Tone Placing," etc., is mere preparation for the Art of Singing.

These emotions can be more clearly suggested, more strongly impressed on the hearer, by a quality more or less breathy, because the actual experiencing of these feelings induces such a quality in speech. In many passages indicative of eagerness, surprise, apprehension, dread, terror, despair, etc., this will be found true.

Eagerness may very well be taken as the dominant feeling at the beginning of the phrase "Thy trembling kiss is heavenly bliss to me, sweet love," in MacDowell's song, *Thy Beaming Eyes*. For its expression a slightly veiled tone may be used, but this changes gradually to a pure tone as the feeling turns from eagerness to rapture toward the middle of the phrase. Somewhat the same state of mind will be found the source from which the words spring in the following phrases:—

"A spirit of delight scatters roses," from *When the Heart is Young.* Buck.

"Yet in the drift the patient primrose," from *Spring Song.* Mackenzie.

"Can it be meant for me?" from *The West Wind Croons.* MacDowell.

"Knowest thou what they mean?" from *The Swan Bent Low.* MacDowell.

Several passages in *Sweetheart, Thy Lips are Touched with Flame.* Chadwick.

How strongly the breathlessness of surprise is brought to mind in the first phrase or two of the third song in Schumann's *Frauenliebe und Leben,* "Ich kann's nicht fassen," where the girl can scarcely believe that he, "The noblest," should choose her for his bride! In *Die Lotusblume,* by the same composer, examine the passage "Sie blüht und glüht und leuchtet." Though surprise is not

here the dominant feeling, there is much similarity in the mental state in the two examples, notwithstanding that in the one the character is suggested in the first person, while in the other it is in the third. Compare these two examples with the phrase beginning, "Ich sah dich ja im Traume," etc., from Schumann's *Ich Grolle Nicht.* How different the emotional ferment which excites the last from that which prompts either the first or second; yet, for many singers, some degree of breathiness in the voice will emphasize the passion to be expressed in any one of the three phrases. The last example is not to be taken as an illustration of surprise, but rather of gloating exultation.

"*Apprehension, Dread, Terror, Horror, Despair.* These are different degrees of the same feeling determined by the greatness of the evil and the prob-

ability of its reaching us." [13] By singing passages inspired by such emotions with pure quality of tone, and then with veiled, it will become apparent which quality expresses more truthfully and adequately the state of mind of the character.

In Phœbe Cary's poem, *One Sweetly Solemn Thought,* which has so many musical settings, notice the abrupt change from triumphant joy in "Nearer gaining the crown," to apprehension in "But lying darkly between," where we encounter the mysterious, the unknowable. Part of the means for manifesting this change is found in the contrast of pure, ringing tone for the first phrase, with impure tone for the second.

Other examples in which apprehension is the dominant feeling, requiring a somewhat similar treatment, are:—

[13] Mc Cosh: *The Motive Powers.*

"'Tis strangely cold," from *Thy Beaming Eyes.* MacDowell.

"Surely not meant for me," from *The West Wind Croons.* MacDowell.

A careful study of the part of Telramund in the first and second scenes of the second Act of *Lohengrin* is recommended, to determine what tone qualities would be appropriate to manifest the emotions.

In Handel's fine recitative *Tyrannic Love,* in *Suzanna,* at the phrase, "What! Seated with the elders of the land!" the character stands aghast at the depth of infamy to which he, an elder and judge in Israel, has sunk. His amazement would influence tone quality toward breathiness.

As an illustration of the most extreme phase of this feeling, which, according to Dr. Mc Cosh, ranges from apprehen-

sion to despair, examine Schubert's *Tod und das Mädchen.* Conceive the girl's horror and despair as Death stands beckoning to her! She shudders at the repulsive sight, she gasps for breath, she shrinks from his repellent touch, for she sees Death, not as he might be pictured by a Watts, but as the skeleton horror of a Holbein. Her phrases are short and broken. The final one, a verbal repetition of its predecessor, is the last feeble effort of a nature physically exhausted, and emotionally incapable of further suffering. All this should be suggested to the hearer. When so great an emotional extreme is reached as is indicated in the first part of this song, the means for expression should be relatively as extreme. Such a passage requires a much greater degree of breathiness in the voice than a passage in which the mental state is one

of only slight apprehension.

Phrases in other songs indicative of dread, terror, horror, despair, may be submitted to similar treatment, as:—

"It is too shocking," from *Deeper and Deeper Still.* Handel.

"Horrid thought, my only daughter," from *Deeper and Deeper Still.* Handel.

"Mir graut es, wenn," etc., from *Der Doppelgänger.* Schubert.

Several passages in *Danny Deever.*

Many examples are to be found in opera. We cite some from *Aïda.* In the Terzett, Act III, Radamès, appalled at finding that he has been deceived, and that Amonasro has discovered his military plans, exclaims, "Numi! che dissi? No! non è ver! No! sogno, delirio è questo!" To deliver these exclamations with pure tone

throughout will not impress on an audience the overwhelming consternation which holds Radamès in its grasp.

In the Duet, Act III, between Aïda and Amonasro, the latter has these words, "per te la patria muor," with the printed instructions "Sotto voce e *cupo.*" A few measures later Aïda has an exclamation, a single "Ah!" *"senza suono,"* which plainly signifies a violent expiration *without vocal sound.*

As has been stated, pure quality should generally be used in singing, but the importance of impure quality for the manifestation of emotions demanding it, should not be undervalued. The fact that these emotions do not occur frequently, and are never long continued is not a reason for refusing them the correct expression.

Though not belonging strictly to

Quality of Voice, Audible Expiration and Inspiration may be briefly mentioned at this point. They may occur when tone quality is either pure or impure, and are a part of the manifestation of some emotions momentarily uncontrolled, such as grief or despair. That some composers expected one or both of these means to be used, we may reasonably infer from the way in which they have adapted the words to the music, sometimes detaching the syllables of a word by inserting a rest. Examine the following songs for examples:

Lascia ch'io pianga. Handel.

Batti, batti, O bel Masetto. Mozart.

My Mother bids me bind my hair. Haydn.

Assisa pie d'un salice (third stanza). Rossini.

Judgment scene — the part of Amneris. *Aïda.*

Finale, last scene. *Il Trovatore.*

Duet in Act IV. *Il Trovatore.*

Many others occur in the last-named opera.

Other examples suggestive of physical weakness, as well as of emotional stress, are to be found in the last act of *Tristan und Isolde.*

Many exclamations may be begun breathily or ended breathily, or both. What would be the most effective treatment for the *"Ach!"* in Tschaikowsky's *Nur, Wer die Sehnsucht Kennt* and for the "Ah me!" of Peterson's poem, *At Parting,* which has a number of musical settings?

VI

COLOR

"Expression is the great law of all art. . . . The human voice deprived of expression is the least interesting of all instruments. Garcia: *The Art of Singing.*

BY the term Color is meant whatever effect the position and condition of the parts above the larynx may have on tone generated in that organ. Color may be pleasant or unpleasant, according to right or wrong position or condition of parts above the generator. Unpleasant color, and its cause, are easily recognized in such extreme examples as tones which are nasal, gut-

tural, yawny, "white" or thin. When the cause of these disagreeable characteristics is even partially removed, tone color becomes more agreeable. We make and color our voices simultaneously so where there is voice, there is color — pleasant or unpleasant.

Color should not be confused with Quality.[14] As quality has to do with the *material* of voice — that is, pure tone, or tone adulterated by breath — color has to do with the various tints or shades given that material or assumed by it. To recur to the silk manufacturer; he may dye the different grades of material the same, or give to each one a different color; he may even select a most undesirable color for the pure silk, and an attractive one for the

[14] Some writers use the word *timbre* to signify the effect produced on the ear by what is here separated into quality and color.

poorest quality; but the color does not alter the quality of the material — the first is still pure silk, and the last nearly all cotton. In examining silk one never confuses color with quality; but when voice is being considered we frequently hear quality criticized when color is at fault, and color criticized when quality should be blamed. As in the case of the silk, any quality of tone may be colored bright or dark.

Having made this clear distinction between color and quality of tone, it may be said that color should be chosen for its efficiency in the manifestation of the singer's concept or ideal. For this purpose it may be appropriate or inappropriate. "The timbres are one of the chief features of a true sentiment; the choice of them cannot be neglected without committing absurdities." [15] Know-

[15] Garcia: *Art of Singing.* In this passage,

ing, as we do, that the very nature of feeling is to change, it is an absurdity to suppose that concepts of widely contrasted emotional states, such as are frequently indicated in song texts, can be communicated through the use of uniform tone color. Unvarying color is even more objectionable than unvarying tone quality, because inappropriateness and monotony of quality may be partially concealed by appropriate change of color; but the misfits and contradictions which occur in maintaining the same color cannot be disguised by altering the quality of tone, or in any other way. A stopped clock points the time accurately twice a day, but such accuracy is purely accidental.

and in the quotations given on pages 8, 72 and 75, Garcia uses "timbres" in the sense of colors only.

Similarly, an unvarying color, when the idea chances to agree with it, may for the moment be fitting or expressive, but an occasional coincidence of this kind is undesigned on the part of the singer, who, therefore, deserves no more credit for expressiveness than the stopped clock for accuracy. From this it is easy to understand Garcia when he says: ". . . contradictory use of timbres explains why sounds that please in certain expressions, displease in others, — why a singer who never varies his voice, gives only certain passages with truthfulness." [16]

What doubtful compliments, then, are the often heard remarks, "That song just suits his voice," or "That song does not suit his voice," and how questionable is the view of vocal art implied in such remarks. The time of

[16] *Art of Singing.*

Library of
Valparaiso University

day might as well be commended if it agrees with the stopped clock, or condemned if it does not agree.

Were such views of singing correct, the singer should go to poet and composer (as he goes to a tailor) for poetry and music to fit his own limitations and idiosyncrasies, and so secure a song that will "just suit his voice." But such notions are erroneous. The singer's utterance in its color, as well as in its quality, must conform to idea. Unchanging color can have but one excuse, and that a poor one — ignorance of the purpose of song, as *Art*.

In every-day speech, voice is involuntarily colored by the state of mind — the mental process; most vividly and diversely so, when feeling is dominant. In singing, the color should approximate that which is present in the voice when one is in a mental condition cor-

responding to that it is desired to suggest in the singing. A choice of color can be wisely made only *after* it has been decided what state of mind is to be expressed. In this decision the classification of feelings into two groups,—those of Pleasure and those of Pain,—becomes of service, for feelings of Pleasure usually require bright colors in the voice, and feelings of Pain, dark colors.

For first studies, phrases or songs should be selected in which the emotions demand wide contrasts in color for their expression. When these selections can be sung with some discrimination, others may be attempted in which emotional changes require color gradations of greater and greater delicacy. "That is to say, . . . broad contrasts must precede finer differences: . . . the recognition of *degrees of difference and of likeness* must come after the bare dis-

cernment of difference and likeness." [17]

As has been pointed out, the main emotional stimulus for the singer is found in his perception of ideas suggested by the words of a song. "A choice of timbres in no case depends on the literal sense of the words, but on that emotion of the soul from which they spring." [18] The phrase "O glorious light," taken without context, would naturally suggest a transport of joy, which would tinge the voice brilliantly, but put these words in the mouth of the sightless Samson, "O glorious light! no cheering ray to glad my eyes with welcome day," etc., and they become the anguished outburst of a great soul. How trivial the phrase would seem if sung with the same vocal color as when

[17] Sully: *The Teacher's Handbook of Psychology.*

[18] Garcia: *Art of Singing.*

taken without the full context!

Bearing in mind that "the emotion of the soul from which the words spring," is that which is to determine the choice of color, it will be seen that wide differences are required for the expression of the varying emotions implied in the following stanzas:

"O merry goes the time when the heart is young,
There's nought too high to climb, when the heart is young;
A spirit of delight scatters roses in her flight,
And there's magic in the night, when the heart is young.

"But weary go the feet when the heart is old,
Time cometh not so sweet when the heart is old;
From all that smiled and shone, there is something lost and gone.
And our friends are few or none, when the heart is old."

Charles Swain.

To sing these two stanzas with the same color would not only be tiresome

to the listener, but would give him a wrong impression; for if the color employed be true to the first, falsity to the second is instantly felt; if true to the second, contradiction to the first is apparent. The first stanza demands bright color — the sparkle and brilliancy of which will enhance the somberness indispensable to the second, and this somberness, because of the contrast, heightens the effect of the first color. To require bright color for the first stanza and dark for the second, does not imply that one degree of brightness should be used throughout the first stanza, nor one degree of somberness throughout the second, but rather that various shades of bright color, and various shades of dark are demanded.

Each of these stanzas is composed of several ideas or pictures. In the first, there are four distinctly suggested, and

each by its appeal to imagination causes its own peculiar emotional reaction. To express this the singer must employ fitting combinations of Color and Quality.

Let us say that the idea, or emotional feature, of the first phrase is joy; of the second, audacity; of the third, ecstacy. For these, the following combinations of quality and color might be considered not inappropriate.

Phrase	Quality	Color
I.	Pure	Bright
II.	Pure	Less bright than the first phrase
III.	Veiled, changing to pure	A little brighter than the first phrase
IV.	Pure	Bright

In the table above only one change is made in Quality, while each successive phrase requires a change in Color, which seems to indicate what was just noted,

that Color is emotion's favorite means for manifesting its own mobility.

It is quite possible for quality and color in these phrases to be as indicated, and yet not to express the emotion proposed; but it would be difficult to express the emotion adequately without approximating the quality and color specified.

But the function of color as an expressive medium may be carried still further. Joy was proposed for the ruling feeling of the first phrase given above. If this can be sung so that it suggests the simple, light-hearted joy of youth — good, but broader conceptions may be held. The mental state represented by the phrase may be complex, and will be to a person of vivid imagination and active sympathies. With joy may be blended other feelings pertinent to the text, such as hap-

piness, merriment, pleasure, gladness, etc. These, though having much in common with joy, differ slightly from it, and from each other. To include them in the concept compels its expression to be more vividly colored and more significant. At times the omission of even one of these secondary feelings would have a serious effect on expression. For instance, in the phrase being considered the addition or omission of merriment is too important to disregard.

Again, this same phrase may be interpreted as the utterance of ripe experience. This view would embrace both the others, but it would also include the appreciation of youth's freedom from heartache and pain, as contrasted with the disappointment and suffering that come with advancing years. To manifest this mature con-

cept means singing of a very high order.

Re-examine some of the illustrations given under Quality, this time determining how emotion influences Color, as well as Quality.

In MacDowell's *Thy Beaming Eyes,* compare the phrase "Thy trembling kiss is heavenly bliss," with " 'Tis strangely cold and doth withhold its love, I fear." Though both these phrases may be begun with veiled tone, there should be a decided difference in color to express the idea of joyous eagerness in the one, and apprehension in the other.

Again, compare "Nearer gaining the crown," in *One Sweetly Solemn Thought,* with the phrase noticed under Quality, "But lying darkly between." These are unlike in both color and quality. In the first, hope, joy and anticipated triumph are expressed by

means of pure ringing tone quality and brilliant color; but in the second, quality is veiled and color is dark.

Change in the nature of emotion makes itself evident, not through the *crescendo* and *diminuendo, forte* and *piano,* as some, judging from their own singing, would have us believe, but through varying combinations of Quality and Color of Voice. And the greater of these is Color.

VII

POWER

"The first essential for every singer is mind." Garcia: *The Art of Singing.*

POWER or intensity is another property of voice controllable by the singer, through which emotional reaction reveals itself. "Whenever two notes are in succession one is louder than the other, and our duty is to find out which." [19]

The differences in power to be first understood are those evident through periodic accent, by which pulses are grouped into measures. These are fully treated under "Meter."

[19] Lunn: *The Voice.*

Differences in power are usually called for in repetition of ideas. On this point Charles Lunn says: "A thing repeated is repeated for something or for nothing. If for nothing it is useless; if for something, for what?

"A repeated thing is either a repeat of *Imitation* — the inanimate echo of an animated thought; or, secondly, it is a repeat of *Impression* — the result of no more feeling on the part of the utterer, but a desire in the utterer to strengthen in the receiver the existing feeling with added force; or, thirdly, it is a repeat of *Introspection* — that is, the recoil of the mind looking within, and tinging existing states with emotional glow.

"(a) A repeat of Imitation is always softer. Softness is not so pungent as power, so that in a repeat of Imitation the attention of the listener is not so strongly stimulated as in the imi-

tated passage. (b) A repeat of Impression is always louder. It means more desire on the part of the speaker or player to cause the state of consciousness from sound, or the train of thought from words, to penetrate deeper into the feelings of the receiver. (c) A repeat of Emotion means more than a desire to provoke deeper feeling in a receiver. It means a direct awakening in the speaker or player, by the operation of a present thing, some past emotional state, which state causes the actor to tinge the similar passage or similar sentiment with greater change of state. . . . How easy to ask ourselves in which class each repeat shall be placed!" [20]

These types of repeats are not always so clearly defined that one type never invades the domain of another.

[20] Lunn: *Vocal Expression.*

It is not difficult to imagine a repeat of Impression having in it elements of Introspection, nor, one of Introspection having a little of the nature of a repeat of Impression. A recognition of the extent of such over-lapping will assist in deciding how the repetition should be dynamically treated.

Obviously, repeats of Impression and of Imitation incline to the mechanical in performance — merely a change in power. A repeat of Introspection, however, may be given at the same power, or louder, or softer, than the original passage, or with a gradual change from one degree of intensity to another. In such a case the loudness or softness of the repeat is of less moment than that alteration in color, or quality of voice, or both, which best suggests the change taking place in the mental state of the singer.

Repeats of Imitation are to be found in so-called "echo" songs, of which a brilliant example is the *Shadow Song* from *Dinorah.*

In Cowen's popular little song, *Snow-Flakes,* the repetition of the phrase "Good-by, dear cloud, so cool and gray," may well be interpreted as a repeat of Imitation.

Many repeats apparently regarded by singers as repeats of Impression would be more justly treated as partly Introspective. In Mendelssohn's *Elijah,* the phrase, "Call him louder" (occurring immediately before the chorus *Hear our cry, O Baal*) is frequently sung with greater power than the previous phrase of the same words, but not with greater scorn. In his search for Euridice, Orpheus might cry her name more loudly a second time than the first and yet evince no more anguish.

Neither loudness in itself nor softness in itself is a direct expression of feeling. A singer may gradually increase power and diminish it, he may sing loudly or softly, and yet leave the sensibilities of his hearers untouched, unless combined with these dynamic changes there is appropriate color and quality of voice.

We know that emotion changes in character as there is change in the cause of stimulus. It also changes in quantity or strength as the exciting idea is strong or weak, important or unimportant. These quantitative variations may be suggested by equivalent changes in tonal intensity.

This statement embodies a distinct principle which should govern the dynamics of voice. It is implied by Garcia in the statement, "moderate feelings will be best expressed by the

'mezza voce,' keeping in reserve both piano and forte." [21] *Crescendo* and *diminuendo* should not be mechanical exhibitions nor meaningless effects made because so-called "marks of expression" appear on the printed page. They should *be,* because of an inner reason, rather than an outer sign, because emotion waxes and wanes, increases and diminishes. That they may fulfil this purpose the singer should watch the influence of idea upon the stream of his emotions, noting how its volume is swollen by one thought and lessened by another.

With increase or abatement of passion for the cause of changes in power, such changes will occur more as a natural result, as if necessary and inevitable.

Any good song will serve as a study

[21] *Hints on Singing.*

for changes in power. In *Im Herbst,* by Franz, both gradual and abrupt changes are to be found. In *Vergessen,* by the same composer, the rise and fall of emotion, shown by the *crescendo* and *diminuendo,* coincide with the upward and downward movement of the melody. But this is not true of all songs. Many descending passages becoming stronger demand a crescendo, and there are ascending passages where the feeling, gradually subsiding, requires a *diminuendo.*

The appropriateness of dynamic signs to change in emotional strength should be tested. Though usually correct as printed, incongruities are by no means rare. The servile observance of printed signs is a helpless sort of imitation.

VIII

METER

"The mind is very apt to confound words with things, and to imagine that it has apprehended the thing signified when it merely knows the symbol."
Rev. R. J. Bryce, LL. D.

CUSTOM has established a certain unit of measurement by which we make our wants known when purchasing material in a dry-goods store. Lengths desired are asked for in terms of their relation to the yard unit. We wish one yard of muslin, three yards, a half yard, or a quarter, etc.

In singing we have to do with tones and silences of various lengths, and for

these we need a unit of measurement. As tones and silences exist in time, not in space, the unit must be one of time. It is known as a beat, a count, or a pulse — three different names supposedly for the same thing. It should be clearly understood that a "beat," "count," or "pulse," is not a motion of the hand, nor a spoken word, but that it is *a period of time*. The name is not of very much consequence if the thing itself be understood, though it is preferable to choose the name which most clearly suggests the thing. For this reason the term *pulse* is here used, as it denotes something felt, rather than seen or spoken.

A pulse, as a period of time, must have definite boundaries. It must have a beginning and an end, just as a second, a minute, or a day has a starting and a finishing point. These be-

ginnings and endings are indicated in various ways: sometimes through the sense of sight, as by beating, or the swing of a pendulum; sometimes through the sense of hearing, as by counting, by the ticking of a metronome, tapping on table or floor, etc.; all of which signs must be regular in performance. These pulse boundaries, which are called *accents,* must be *felt* before it is possible to indicate them through visible or audible means.

It is obvious that two accents are requisite to define the length of one pulse, three accents for two pulses, four for three, etc., and further, that an accent performs a dual function,—it not only marks the beginning of one pulse, but also the end of the preceding. The pulse, then, is the length of time between two accents. A tone or a silence [22] which begins with one accent

and ends at the next, is one pulse long; a tone or silence which begins at one accent and continues till the next accent but one, is two pulses long, etc.

Accents are not of equal force; if they were there would be no rhythm. A succession of pulses with identical accents is meaningless. It lacks design. If we give more force to every third accent, or to every fourth accent, we *measure* out the pulses into groups, and the listener becomes conscious of metric-

[22] Notes and rests are but signs which stand for tones and silences and which indicate tone and silence lengths *in relation* to the pulse. The term "rest," for a silence, is often misleading, as it implies inaction both physical and mental. Many music students measure tones and guess at the length of silences, whereas the mind should be actively engaged in thinking their length.

The writer acknowledges his indebtedness to the Tonic Sol-faists for some of the terms here used.

al arrangement, of intelligent design. A group of pulses thus formed we call a measure.[23] A measure, then, is the time from one strong accent to the next strong accent.

The simplest measures are those consisting of two pulses — one strong and one weak; [24] and of three pulses,— one strong and two weak. If these simple groupings are understood, the larger ones are easily grasped. All other regular measures are multiples of these. For instance, a four-beat measure may be said to consist of two two-pulse measures, and a six-beat measure of two three-pulse measures.

[23] The upright lines — bars — on the printed staff are visual helps to the location of the strong accents. A musical score, when performed, should sound the same if printed without bars as with them.

[24] The pulse is named strong, or weak, after the accent which marks its beginning.

Pulses are not only arranged into groups of two, three, four, etc., by means of strong accents, but they may be divided into halves, thirds, quarters, etc. Each of these divisions sustains the same importance in relation to the pulse that its equivalent in pulses does to the measure. This measuring of time into periods of equal length, and the arrangement of the periods into groups by means of strong accents, forms the metric framework upon which all music depends.

A keen feeling for pulse boundaries, pulse subdivisions, and measure lengths — in other words, an accurately trained metrical sense — should be the conscious possession of every singer. This sense is not acquired by doing little problems in mental arithmetic, as, "This note is worth two of those"; nor by knowing that, "You count three to that note."

It is a very easy matter to "count three to a note" and yet not sustain the tone three pulses. A slight acquaintance with a symbol does not necessarily include comprehension of the thing for which the symbol stands. The numerals repeated are too often thought of as the real thing, the pulse, instead of being regarded as only signs of pulse boundaries.

An analysis of the effect which music (vocal or instrumental) has upon us, shows that this effect is partly metrical, partly emotional, and partly intellectual.

It may safely be asserted that compositions in which the metrical dominates appeal to the greatest number of people. A normal person, even one ordinarily regarded as not musical, feels the metrical element. He is so constituted that perceiving or being made to feel two

accents he anticipates the third, and its occurrence at any other time than that at which he is led to expect it, causes him a distinct disappointment,[25] though he may be unable to give the reason.

If disregard for regularity of accent has such an effect on a *non-musical* listener, how erroneous it is for the singer to suppose, as many apparently do, that lack of regard for uniformity of pulse lengths is a mark either of genius or of expressiveness in singing! How much wiser it is to act on the assumption that by maintaining pulse regularity and intensifying the strong accents, as much as idea permits, he may, through the metrical, reach those who are little influenced by either the emotional or the intellectual in music!

[25] This fact is easily recognized in the confusion caused among dancers when the person at the piano has a poor sense of time.

There are variants from metrical regularity which, when not used to excess, are legitimate and forceful.

An *accelerando* is a passage in which each succeeding pulse is made gradually shorter than its predecessor, while in a *ritardando* each succeeding pulse is made gradually longer. The performance of an unexaggerated *accelerando* or *ritardando,* by one who lacks a well-defined metrical sense or feeling, would seem almost impossible. As has been said, a listener can be led to anticipate accent; he can therefore be led to expect an *accelerando* or *ritardando* and his expectations may be met or disappointed. There are few who will not feel the difference between a spasmodic *accelerando* or *ritardando* and one that is predetermined and steady, though the majority would be unable to say why one is less preferable than the

other.

Syncopation is a change of accent from a strong part of the measure or beat to a weaker. This change may be made for a musical reason, in which case it is indicated in the notation, or it may be made for emphasis of verbal idea as explained in the chapter on Emphasis.

Tempo rubato, according to Garcia, meant to singers of the Old School, "A displacement of values (in melody) which increases the duration of some notes at the expense of others. . . . To render the *tempo rubato* effective the accompaniment must be kept strictly in time." [26] Corri (1744-1825), a pupil of Porpora, defines it in almost the same terms.

Tempo rubato to-day may be described as any change from the tone

[26] Garcia: *Hints on Singing.*

lengths indicated by the composer, or, alterations of either pulse lengths or rates of movement which the performer pleases to make; and many are the crimes perpetrated in its name against metrical law.

As a means of expression for the singer, variations in time can never take the place of appropriate Tone Color, Quality, Power and Articulation. Until these are fittingly utilized by the singer for the communication of his conceptions, he should take no liberties with the meter of a song.

IX

EMPHASIS

"One's emphasis is the gauge of one's ability to understand. Nothing betrays our ignorance of the text like misplaced emphasis. One who emphasizes correctly is more than likely to do justice to his author in other regards. The acumen that guides to a distinct and illuminative emphasis is more than likely to lead to a proper emotional rendering." S. H. Clarke.

IN any sentence or phrase we utter, if we impress our thought on our hearers, we give prominence to some word or words. This prominence we call Emphasis, which is defined by Web-

ster as "A particular stress of utterance, or force of voice, given in reading and speaking to one or more words whose signification the speaker intends to impress specially upon his audience." [27]

As emphasizing words impresses their significance upon an audience, right meaning (that intended by the author) is communicated by rightly placed emphasis, and wrong meaning by that wrongly placed.

That different meanings are expressed by giving "stress of utterance" to different words, is shown in the following sentence:

Please give me the brown book.
Please *give* me the brown book.
Please give *me* the brown book.
Please give me the *brown* book.

[27] *Webster's International Dictionary.*

A lingering stress on *please* in the above sentence will not give the effect of a command, nor will energetic emphasis on *give* impress a listener as an entreaty. Any word may be emphasized if through its added significance the idea intended is expressed,— that effect is the justification of the emphasis.

There are different degrees of emphasis. Increase it when rightly placed and, within certain limits, the impression on an audience is strengthened; lessen it, and the impression is weakened. Increase emphasis wrongly placed and the erroneous significance is magnified; lessen it, and some approach is made to right significance. Emphasis should be of a degree and character that will convey clearly and forcibly the right meaning to the listener.

This law is as binding for the singer as for the reader or actor. His main object, like theirs, is to communicate conceptions or ideals of thought and feeling to his hearers, and it is impossible for him to communicate right ideals through wrong emphasis. Yet, one must conclude that the average singer either considers this subject of little importance or gives it little thought, for he usually emphasizes the syllable sung to the tone of highest pitch, equally regardless of the meaning thereby given, and of that intended by the author.

An offense of this kind is frequently committed in the singing of *Thy Beaming Eyes,* by MacDowell. In the first phrase, "Thy beaming eyes are Paradise to me, my love," the singer almost invariably emphasizes the first syllable of *beaming,* and thereby gives the

phrase a meaning undesigned by the poet, whose thought, undoubtedly, requires that stress be given to *Paradise.* Under the influence of a beautiful voice and an impassioned manner, such an error may pass unnoticed by the uncritical majority, but even to these, enjoyment will be greater if emphasis is given to the right words, for the impression will be clearer and stronger, because it is a true one.

A thoughtful composer for voice usually places the more emphatic syllables on the strong parts of the measure, thus giving the additional weight of the musical accent to the emphasis required by the idea; and also adding the importance of emphasis to the metrical accent. In this way he makes each of these essentials minister to the other, so strengthening both. At times he may modify this plan for some desired ef-

fect, as in syncopation, but after a change of this kind, the regular meter, on its return, seems to have gained new freshness and vigor.

To keep an unvarying STRONG, weak; STRONG, weak, etc., or STRONG, weak, weak, etc., throughout a short instrumental piece would be tiresome, but in a song the tiresomeness is intensified. Feeling is not blocked out mathematically. No poem, not even a Mother Goose rhyme, is cut out on so machine-like a pattern that verbal emphases exactly agree with the metrical accents outlined in the chapters on Meter. If this be true, adherence to strict metrical accents, unmindful of emphasis values, is likely to lead to monotony and falsity of impression, by inducing wrong emphasis.[28] To

[28] E. Porter: "The province of emphasis is so much more important than accent, that the

avoid both monotony and falsity, the arbitrary metrical framework must submit to modification, if the right idea is to be conveyed from singer to hearer.

In Mackenzie's *Spring Song,* the phrase "Spring is not dead," is usually sung with emphasis on either "Spring," or "dead," or both. Neither of these words, when emphasized, communicate the right thought.[29] The word to be emphasized is "not." It is on the same pitch as "Spring" and "dead," but the fact that the composer has placed them on the strong part of the measure, and the word "not" on a weak part explains the tendency to give "Spring" and "dead" greater stress of utterance and force of voice.

customary seat of the latter is changed when the claims of emphasis require it."

[29] This leads one to question whether or not the composer had mastered the thought of the poet.

Emphasis should be governed neither by the pitch of a tone nor by metrical accent. On the contrary, both the importance of the tone in the phrase and the strength of accent should be determined by emphasis.

This modification of accent by emphasis is the natural means for avoiding metrical monotony in singing. Idea must rule expression; spirit must govern form. As emphasis "is the gauge of one's ability to understand," we may say that it is evidence of emotional reaction, for that which the singer must *understand* is emotion. As has already been stated, emotional reaction shows itself through both vowels and consonants. Hence emphasis or "stress of utterance," etc., should be interpreted as meaning, not merely the Power or Intensity of voice, but its Quality and Color, its Pitch and Duration, and in

addition to these, *the manner in which consonants are articulated.*

The influence of emotional reaction on vowels has been noted in our study of Quality, Color, and Power. Its effect on Articulation,[30] particularly of the initial consonants of those syllables on which emphasis is placed, remains to be examined.

[30] This word hereafter is applied to consonantal sounds only.

X

ARTICULATION

"The consonants must be pronounced promptly and firmly — otherwise the words will not be distinct and their sense [*will*] *be lost."* Sir Charles Santley: *The Art of Singing.*

"Expression depends greatly on the weight and strength given to articulation. Consonants express the force of a sentiment, just as vowels express its nature. We are always impressed by words strongly accentuated, because they appear to be dictated by some acute passion." Garcia: *The Art of Singing.*

IT is customary to think of a consonant as merely a letter of the alphabet, and in speaking, to give it a name which usually consists of the consonant itself plus a vowel. If we eliminate the vowel sound, the remaining consonant proves to be a more or less disagreeable sound, the result of a partial or a complete obstruction or interruption to voice or to breath; and in this sense the term consonant should be understood.

It is helpful to locate the principal points at which these obstructions occur. First, at the lips, as in the case of P, B, M, W. Second, at the tip of the tongue and the hard palate or the upper front teeth, as for G (soft), J, C, T, D, L, S, R, Z, N. Third, at the base of the tongue and the soft palate as for Q, K, X, G (hard). This is a classification by *place,* so these groups

may be distinguished in a general way as labials, linguals, and palatals.

Not only is it helpful to know the various points at which consonants are articulated, but it is also desirable to understand the different ways in which they are made. For this purpose consonants are divided into two classes: Aspirates,— those made only with the breath; Vocals,— those which have some voice sound. These two classes are also divided, and each subdivision is described.

Frictional Aspirates. H, F, S, C (soft).

The breath current is partially obstructed, the consonant consisting of the sound made by the friction of the breath passing the obstruction, which sound can be prolonged until the breath supply is exhausted.

Explosive Aspirates. P, T, K, X, Q.

There is complete obstruction to sound until explosion takes place. The obstruction may be maintained for a short or long period.

Vocals. L, M, N, R, V, Z.

There is partial obstruction to breath with vocal sound which may be continued until breath supply is exhausted.

Sub-Vocals. B, D, G, J.

Complete obstruction to breath. Explosion is preceded by a partially suppressed vocal sound.

As this classification is based on likeness of process, it is one of *kind.*

With these two classifications of the consonants in mind, it will be easier to understand the influence of emotional reaction on articulation. This reaction shows in two principal ways — in

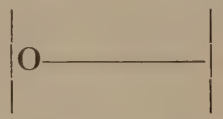
Length and in Strength. These, like the size and shape of physical objects, are always present in articulation and are inseparable. They may, however, be discussed separately.

Length of articulation is best understood from the standpoint of the classification of *kind.*

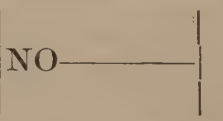
Emotional reaction affects the articulation of consonants by influencing the length of the frictional aspirates and of the vocals, the silence preceding the explosion of the explosive aspirates, and the partly suppressed vocal sound of the sub-vocals. Compare the *n* of the monosyllable *no,* as spoken in ordinary conversation, with *n* of the same syllable when pronounced with sneering contempt. The marked difference in the length of the *n* of the second *no* is caused by the greater activity of the stronger emotion. The following illus-

tration may serve to make consonantal length in singing more clear.

A tone one pulse [31] long, sung with the vowel *o* might be pictured thus:—

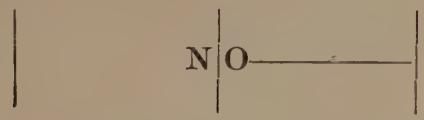


The upright lines represent the accents which form the boundaries of the pulse, and the horizontal line stands for the vowel sound or voice, which exactly fills the pulse. To sing the syllable *no,* instead of *o,* a small portion of time is necessary for the articulation of the *n.* The time so consumed must either be taken from the pulse beginning with the consonant, or it must



[31] To attach to this term the meaning intended, the reader is referred to the chapter on Meter.

be taken from the preceding time division as



Here the beginning of the *vowel* is at the beginning of the pulse. The unsatisfactory effect of the first method and the rhythmic and expressive superiority of the second is apparent upon comparison.

We may therefore conclude that in singing, the time occupied in articulating consonants at the beginning of a syllable should be taken from the time division preceding that to which the syllable is assigned; that the length of time so taken should be proportionate to the importance of the syllable in the phrase; and that the time so used must in no degree disarrange regularity of metrical accent or pulse boundaries.

Emotional reaction shows not only in length, but in *Strength* of articulation. According to the nature and activity of the sentiment, the strength, as well as the length, of articulation will vary. The physical causes for the increase of strength of articulation are as follows: In the frictional aspirates the breath current is accelerated, occasioning greater friction with the partial obstruction, thus producing a louder consonantal sound; in the explosive aspirates and the sub-vocals, breath pressure is increased against a complete obstruction which results in a louder explosion when the obstruction is removed; and in the vocals the power of the vocal sound is increased.

Under different emotional conditions, the initial consonant of the same word is articulated more emphatically at one time than at another. The word *come,*

or the word *go,* uttered as a request, then as a peremptory command, and again repeated because the first command has not been obeyed, will show three different degrees of strength in the articulation of the initial consonant.

The physical cause of the difference is explained by the fact that the parts involved in articulation (in this case, the base of the tongue and soft palate) are pressed together with a degree of firmness proportionate to the pressure of the breath against them. This is stronger, and the action of the articulating parts sharper in the second *come,* thus causing a louder explosion than in the first. For the same reasons the explosion in the third is still louder.

Strength of articulation may be compared to the depth an inscription is cut in stone, and length or prolonga-

tion to the width of the cutting. Both strength and length should be proportionate to the importance of the word in the phrase. The total of these two consonantal characteristics is what Garcia, in the following quotation, terms *energy,* by which name we will know such total hereafter: "Through their varied degree of energy they declare the state of activity of the sentiment, just as the vowels manifest its nature." [32]

The importance of articulation as a means for the expression of one of the characteristics of emotion — its Activity — is generally overlooked; indeed, it is rarely regarded as expressive of any phase of emotion. The consideration that articulation may occasionally receive is usually limited to its usefulness in making words intelligible.

[32] *Hints on Singing.*

Too often intelligibility is sacrificed to "voice production," "tone placing," or some other hobby. But it is quite possible for articulation to have sufficient energy to make words easily understood, and yet utterly fail to reveal the full degree of emotional activity. When it does express "the state of activity of the sentiment" much more energy is used than is needed to make words merely understood.

Articulation should be required to fulfil its expressive function in singing as adequately as Quality, Color and Power are expected to fulfil theirs. This desired end, as we have seen, is effected by giving the consonants the length and strength requisite to indicate the activity of the emotion. To do this, is to be not only verbally distinct but emotionally expressive — "The greater

includes the less." "Articulation, and articulation alone, gives clearness, energy, passion and force." [33]

[33] Legouvé: *Reading as a Fine Art.*

XI

MODES OF VOCALIZATION

"The value and rank of every art is in proportion to the mental labor employed in it, or the mental pleasure produced by it. As this principle is observed or neglected, our profession becomes either a liberal art or a mechanical trade. In the hands of one man, it makes the highest pretensions, as it is addressed to the noblest faculties; in those of another, it is reduced to a mere matter of ornament, and the painter has but the humble province of furnishing our apartments with elegance." Sir Joshua Reynolds: *Discourses on Art.*

VOCALIZATION is usually understood to mean, and here means, the manner in which tones are sung in succession — whether several to one vowel, or with one tone to each vowel. The five following modes of vocalization are recognized:

legato—connected evenly.
staccato—detached.
marcato—marked.
portamento—slurred.
aspirato—aspirated.

To master intelligently these several modes in song, they should be thoroughly understood from the technical standpoint. A description of the mechanical processes involved in each is given by Garcia in his *Hints on Singing,* and one going more into detail, in his earlier work, *The Art of Singing.* A comprehensive understanding of

these modes make it clear that, by modification, in some cases one may approximate another. A *staccato* may be so slight, and a *marcato* so strong that there is little difference in the effect; while either the *marcato* or the *portamento* may be given with such delicacy as to resemble very closely a *legato.*

In singing, vocalization is necessarily modified by the presence of consonants. A phrase in which the explosive aspirants predominate will not have the same legato effect as one in which the consonants are mostly vocals. This influence of articulation on vocalization should be observed and understood by the singer. If rightly understood, the importance of the following comment by Garcia becomes apparent. "The legato . . . is the dominant characteristic of all good vocalization; all others may be considered as varieties of color-

ing." [34] It must not be inferred that Garcia regarded the other four modes as being merely decorative, but rather as means by which the idea could be placed in a stronger light, and the effect thereby heightened. In other words, these four modes are analogous to the italics, which, in print, draw special attention to a word or phrase, but are not in themselves expressive. Extended use of them, however, neutralizes their effect, and the case is similar with any of these four modes of vocalization.

Tone connection in singing should be as *legato* as the articulation of consonants will permit, unless greater impressiveness can be given to the idea by the use of some other mode. Departure from the *legato* is not to be made merely for the sake of departure, nor for the sake of singing a passage in another

[34] *Hints on Singing.*

mode, but to emphasize the emotion being expressed at the moment. It is interesting to observe with what satisfaction one returns to the *legato* after even a short use of some other mode; it then seems invested with new vigor and significance.

One may disconnect the tones so slightly, and whenever possible so nearly fill the gaps with the articulation of consonants, that the *staccato* is almost completely covered, and the hearer receives an impression of crisp, distinct articulation, rather than of a detached style of singing. From so slight a *staccato* as this to the utmost extreme, there is a wide range, from which choice may be made according to the mood to be emphasized, and the individuality of the singer.

The *marcato* may be used to clarify a rapid passage which the singer has a

tendency to blur — the object being a *legato* effect. This is a technical use of this mode of vocalization, but it is also an excellent means for emphasizing an idea both through the effect of the *marcato* itself and through its unlikeness to, or contrast with the adjoining mode or modes of vocalization.

It is frequently effective in passages of a sequential character in that it gives greater importance to a repeated musical figure or verbal phrase.

The *portamento* should be used sparingly, for its tendency is to blur the metrical outline, while its continued use gives the impression of insipidity; in fact, no other mode of vocalization so quickly becomes wearisome to the listener. Judiciously employed it gives a prominence to an idea which can be secured in no other way. In its use one must consider the nature of the

passion to be emphasized. Garcia says: ". . . when applied to the expression of forcible sentiments, it should be strong, full and rapid. When used in tender and graceful passages it must be slower and softer." [35] The rapidity of the slur would also be influenced by the rate of movement of the passage in which it occurs.

The *aspirato,* the least used mode, is sometimes introduced when two successive tones of the same pitch are to be sung to one syllable, though it is open to question whether tones so placed cannot be delivered more effectively by a mild *staccato,* or a firm *marcato.*

Other reasons for the use of the *aspirato* are given in the chapter on *Quality.*

[35] *Art of Singing.*

XII

SONG SELECTION

"Every intelligent attempt to act upon another's mind must, indeed, be guided by some knowledge of its processes. Thus an orator who knows what he is about understands something at least respecting the nature of an intellectual process as well as the difference between an intellectual process and a movement of passion. A perfectly intelligent action of one mind upon another must be guided by a precise scientific idea of the mind's functions. The teacher who, under the guidance of the psychologist, has got to the bottom of the intellectual processes and knows pre-

cisely the elementary functions which enter into them will, other things being equal, be best equipped for stimulating and guiding these processes." Sully: *The Teacher's Handbook of Psychology.*

TOO often it is thought that an instrumentalist's knowledge of vocal music is sufficient to make a singer, but this is no more true than that a sculptor's knowledge of form is sufficient to make a painter. The time and tones of song after song may be learned and all manner of dynamic changes and effects introduced, but without emotional manifestation there can be no advance in artistic attainments nor growth of individuality. Many vocalists make the noblest works commonplace: only a few are able to add dignity and nobility to compositions in themselves compara-

tively trivial. Singing of this latter kind is the best evidence that the singer thinks and feels — that he exercises imagination and sympathy. To choose songs which will best promote the development of these faculties, is in the highest degree important. Therefore, songs for early study should be chosen with due regard for the definite emotional appeal of the text, and the adaptability of that appeal to the needs of the individual student for whom they are selected.

There should be some definite purpose on the part of the teacher for each selection. Two purposes have already been mentioned: the one, technical, — the study of songs in which phrases occur indicating feelings which require an exaggerated use of some particular Means of Expression in order that the means may be better understood and

more fully controlled; the other, psychological,— the study of songs containing widely different emotional states, that by comparison of them, and through the effort to express them, each emotional state may be more clearly comprehended.

Perhaps the most immediate need of the student at this early stage of his work, is the ability to form definite conceptions of emotional processes. In meeting this want the choice of songs becomes a psychological question, not a musical or technical one. Good music does not necessarily imply good singing: a fact which needs to be emphasized. Good singing is not a quality of the song,— the music,— it is of the singer.

"The easy should come before the difficult" in both thought and action, so song texts should be chosen which indi-

cate the simpler emotional states — those most easily understood. It is of vastly more importance for the mental growth of the singer, as well as the development of his vocal responsiveness, that he be able first of all to appreciate the feelings to be expressed, than that he "execute" the melody of a song the emotional content of which he does not, and perhaps cannot, comprehend, and is therefore utterly unable to express.

An expression of simple emotions, even if crude and only partially true, carries with it, for the singer, the satisfaction of at least a partial success, which incites him to further endeavor to attain a greater degree of truthfulness and beauty of expression. Such a success is often a revelation of himself to himself — the awakening to consciousness of his own individuality.

Gradually, songs more and more com-

plex may be studied, until those are reached which require a refinement of perception, imagination and sensibility that is rare, judging by its absence in much public performance.

We know that "our intellectual life is ever moving farther from its starting point, viz., the senses. . . . It begins with attention to and assimilation of *outer* impressions (imagination and thought) detached, so to speak, from the work of the senses." [36] Psychology also teaches us that "The various emotions, like the intellectual faculties, appear to unfold themselves in the order of increasing complexity and representativeness," [37] and that by classifying them in a general way, not only is kinship of certain feelings shown, but also

[36] Sully: *The Teacher's Handbook of Psychology.*

[37] *Ibid.*

different degrees of emotional complexity are suggested. The usual classification is, Egoistic, Social, Intellectual, Esthetic and Moral.[38] The last three are sometimes regarded as subdivisions of one group.

Here, then, is the entire scale of human feelings, and somewhere within its limits is the range — usually a very limited one — of the individual's emotional experience. In the very young child this experience lies largely within the first class of emotions, with short excursions into the second, and an occasional glimpse into the others.

Growth or change from such a mental condition to one in which the Intellectual, Esthetic and Moral senti-

[38] The precise significance of each group, if not already known to the reader, may be ascertained by referring to any text-book on Psychology.

ments are largely developed, or in which there is even a moderately just appreciation of the True, the Beautiful and the Good, is a development from the childish to the mature,— it is growth of character.

If the singer's training in the formation of conceptions of emotional process is to be systematic, the order in which emotions "appear to unfold" should influence the choice of songs. Knowing that it is less difficult to appreciate and express mental states belonging to either the Egoistic or the Social Groups, songs having clearly defined emotions belonging to these groups (rather than to the others) should be first selected.

As was illustrated in the chapter on Color, a first conception of an emotional state (whether Egoistic or Social) may embody a single emotion. Then, when

conceptions of single emotions can be manifested with some clearness, they may, if desired, be enlarged by the addition of auxiliary feelings. To succeed in forming this more extended ideal means an important advance toward the appreciation of the more complex emotional groups. By way of example let us examine the old Irish air, *When Love is Kind.* The feelings suggested in the text are frank and simple. An attempt to construct an ideal which is at all complicated would misrepresent the character of the song.

Now look at *Drink to Me Only with Thine Eyes.* The emotions here indicated, though they may be said to belong almost entirely to the Egoistic and Social Groups, are more mature, more complex in character.

Finally, analyze the poem of Brahms' *Feldeinsamkeit.* There are here sug-

gested emotional states quite unlike the others. To name them adequately would be difficult, as they are so delicate and elusive.

One who is unable to form conceptions, or who can form but indistinct ones, of songs like *When Love is Kind,* should not be expected to sing those of the type of *Feldeinsamkeit,* no matter how well he can play the piano or how good a voice he may possess.

Songs, then, should be chosen for the purpose of developing the ability to form adequate conceptions of any emotional state from the simplest to the most complex. It follows that a progressive plan for the selection of songs is a logical part of a systematic study of singing.

Practise in the forming of conceptions, and right effort to express them in singing affect the singer in various

ways: he gains a more intimate knowledge of himself and also of others, develops a larger appreciation of music — instrumental as well as vocal — and acquires a better understanding of all branches of art.

Conceptions can be formed only from material already present in the mind. The endeavor to idealize the feelings of the character of a song compels the singer to observe his own experiences of a kindred nature. "The observation and understanding of others materially aid in the development of a fuller and more accurate knowledge of self, . . . by entering into others' ideas and feelings we enlarge our experience and so gain a deeper knowledge of our capabilities." [39]

The effort to express an ideal or con-

[39] Sully: *The Teacher's Handbook of Psychology.*

ception reacts on that conception, making it clearer, or otherwise modifying it. Keener perception for emotional details demands correspondingly delicate changes in expression, and so induces a fine flexibility of the Means of Expression, which is obtainable in no other way. Such flexibility of voice at once responds with just what is needed in Color, Quality, Power, Vocalization, etc., to express the emotional idea. Surely this view of singing is more comprehensive and important than is the usual one (which it includes) of mere sensuous beauty of voice.

As fidelity to the ideal becomes more clear to the student in his own efforts at expression, he will become more sensitive to its presence in the efforts of others. Then his valuation of their expressions, whether they be vocal or instrumental, will be governed not by

mere sensuous beauty of tone, nor dexterous technique alone, but by the degree of truthfulness he finds therein contained. In this valuation an important factor is his recognition of the innate mental traits of the performer, which, whether they be refined or vulgar, sincere or flippant, noble or insipid, must inevitably appear in his work. An example of such revelation of mind is shown in Charles Lunn's criticism of "X." [40]

But this recognition of mental qualities does not stop at those shown only in performance. It presently extends to the inherent characteristics of composers, as revealed through their compositions. Indeed there are few better keys with which to unlock the door to the appreciation of music of all kinds, than right effort to express definite

[40] See *ante*, page 22.

emotional conceptions through singing.

Even this is not all. Singing of this kind leads to a better understanding and a greater enjoyment of other branches of art. This is constantly being affirmed. A young student of literature exclaimed, "It [singing] has helped me to a better understanding of Milton." A singer reported that her enjoyment of Shakespeare had increased many times because of the deeper insight into the world of thought and feeling gained through her study of singing. Another said, "Singing has opened my eyes. All art, pictures, drama and literature, even Nature, mean so much to me now." That these spontaneous expressions should be made by young people after a comparatively short period of study is perfectly natural. Having formed ideals and striven to express them, they now look beyond form for spirit —

through effect to cause. In their own experience they have realized that the purpose of art in any of its branches is the expression of the ideal.

XIII

CHORAL SINGING

"There is no reason why characteristic expression, by which I mean expression which goes to the genius of the melodic phrase when it springs from the verbal, should be ignored, simply because it may be difficult of attainment from large bodies of singers. There is so much monotony in oratorio concerts because all oratorios and all parts of any single oratorio are sung alike." H. E. Krehbiel: *How to Listen to Music.*

STIMULUS and reaction should be the same in chorus as in solo singing. The ideas of the text should arouse

the same emotions and these should be expressed by the singers, collectively, through the same means as those used by a solo singer. If Color, Quality and the other means for expression serve definite purposes for the soloist, they will accomplish the same ends when used by a number of singers in choral work. A chorus is but a quartet, or quintet, multiplied several or many times.

For many people, and rightly, there is a strong religio-sentimental halo investing Handel's *Messiah,* which predisposes them to find in its performance all they expect to find, whether that is actually presented or not. This leads to the belief that the effect produced on them is not wholly caused by what they really hear, but is largely the result of their own emotions acted upon by their imaginations. Enjoyment may be as great from the one cause as from

the other; but an excellence really due to the mental state of the hearer and not to the performance should not be credited to the latter.

Precluding all such auto-suggestion in the consideration of the following choruses from the oratorio just named, the criticism is made that in chorus singing the nature of the emotion to be expressed is rarely made clear.

In *For unto us a child is born,* the emotional picture to be presented is joy mounting into triumph; scorn and derision rising to a frenzy is to be shown in *He trusted in God that He would deliver Him;* amazement and awe in *Behold the Lamb of God.* Emotions so diverse as these cannot be manifested by the same means nor in the same manner. Yet it is unusual to hear any tonal changes other than those which are dynamic and which are powerless to give

the emotional keynote.

Only appropriate Color and Quality of tone will express the character of the emotion or suggest its changes. The bright color suitable in *For unto us a child is born* would be quite inappropriate in *He trusted in God.* Other choruses illustrative of the importance of suitable adaptation of tone color and quality to the feelings to be expressed, and as extreme in their emotional differences as those just mentioned, could be cited from Mendelssohn's *Elijah,* Elgar's *King Olaf,* or other modern works. Examples quite sufficient in number for the purpose have been chosen from the *Messiah* because that work is most familiar, and because its performance is so often purely a perfunctory one.

One feature of good chorus singing always noticed is distinct Articulation.

A performance which is metrically precise and definite (or crisp, when crispness is needed) is so, largely because clear metrical feeling is made apparent through energetic articulation of consonants begun and ended together, especially those which occur on the accented part of the measure. Let us reverse the statement: energetic articulation of consonants at the right time, and especially of those which occur on the accented parts of the measure, gives the impression of metrical precision and clearness because pulse boundaries are clearly defined.

In choral, as in solo, singing, articulation having a degree of energy which will manifest the activity of the emotion to be expressed, will have sufficient energy to emphasize metrical precision, and more than enough merely to make

the words understood.[41]

Energy of articulation is of distinct value in giving importance to a particular phrase, as in imitative writing where the entry of a subject or an answer demands prominence. For the application of this principle interesting examples may be found in the standard oratorios, as in the following phrases: —"For the Lord God Omnipotent reigneth," in the *Hallelujah* chorus, and "Blessing and honor, glory and power" in *Worthy is the Lamb,* both from the *Messiah,* and the following from various choruses in the *Elijah*: "Blessed are the men who fear Him," "Thanks be to God," "Be not afraid," "Lord our Creator."

After accuracy of pitch and meter

[41] This last statement, of course, holds true only when the different voices are singing the same words at the same time.

are acquired by a chorus, attention is usually given to Dynamics. Perhaps this is done because so much time is necessarily consumed in securing correct intonation and rhythm; or, perhaps, because it is thought that therein lies the principal if not the sole means of expressiveness. At any rate, *piano* and *forte, crescendo* and *diminuendo* are easier subjects for a director to talk about, and much less difficult for a chorus to master than the more subtle changes of vocal quality and color.

Changes in power will be more vital and stimulating to both singers and listeners if the singers can be induced to make such changes, not because dynamic signs are printed in the score, but because feeling increases and diminishes as its exciting idea waxes or wanes in strength. Then the real reason for changes in power will be under-

stood. In the chorus, *For unto us a child is born,* emotional increase is steady and strong through several measures previous to the words, "Wonderful, Counselor, the Mighty God"; so there is a demand for an equivalent increase in power.

The principles governing the use of different Modes of Vocalization, as shown in the chapter on that subject, are applicable, to a large extent, in choral singing. As in solo singing, the usual mode is the *legato.*

Examples of the *staccato* are not infrequent. "Let there be Light," in the first chorus in *The Creation,* may be mentioned. An extreme instance is found in Mendelssohn's *The First Walpurgis Night,* where it serves most effectively to heighten the effect desired by the composer.

The *marcato* judiciously applied in

He trusted in God, will, through contrast with the general *legato,* materially accentuate the effect of scornful derision which the chorus should give. Opportunities for the use of both the *staccato* and *marcato* occur in a number of Elgar's works — *The Challenge of Thor,* for instance.

The *portamento* may be used to advantage at certain times in *Behold the Lamb of God,* but it is easily overdone, with disastrous results.

One could imagine occasions, as when a humorous idea is to be suggested in a very exaggerated manner, when the *aspirato* might be used; but in choral singing such occasions are rare.

How and when each of these means of expression — Color, Quality, Power, Articulation, Vocalization — are to be used, is to be decided solely by the efficacy of the particular means in the

manifestation of idea.

Choral singing would be much more interesting to both singers and listeners than it usually is, if vocal changes appropriate to the ideas could be made. Frequently, however, there is a great deal of immature musical material among chorus members, which demands too much time for the mechanical task of securing metrical and pitch accuracy, leaving too little time for attention to the development of the artistic side — emotional expression.

For choral work to be really artistic, there must be not only a very high degree of musical intelligence and vocal responsiveness among chorus singers, but there must also be, by the Director, a treatment of the voices as *voices,* and not as mere articulating instruments. It is quite possible for a Director who is capable of suggesting *only* dynamic

or instrumental effects to a chorus, to chill his singers into a stiff insensibility that will effectually prevent the attainment of the best choral results. To gain such results he should know the ideas or conceptions that are to be expressed, and be able to suggest the *vocal means* which will express them. From what has been said heretofore, it is easy to see that the vocal means includes very much more than mere changes in power. Conceptions of definite emotional process, as indicated by the text, and ability to point out the means to express those conceptions, should be part of the choral Director's equipment, quite as much as his musical or instrumental knowledge.

INDEX

Accelerando, *54*, 99
Accents, *83*, *93*, *94*, 106, 107, 108, 109
Appreciation of Music, 142
Art, two elements of, *24*, *25*, *53*
Articulation, *54*, 111, 148
  a means of expression, 120
  energy of, 120, 149
  length of, 114, 115, 119
  strength of, 114, 118, 119, 120
Artist, the, 18, 19
  his ideal, *31*
Aspirates, explosive, *113*
  frictional, *113*
Aspirato, 124, 129, *153*
Audible Expiration, *66*
Audible Inspiration, *66*

Beat, *92*
Bourdillon, *The Night has a Thousand Eyes*, *37*
Brahms, *138*, *139*
Browning, Robert, *The Year's at the Spring*, *36*, *37*
Bryce, R. J., *91*
Buck, Dudley, *59*

Carey, Phœbe, *One Sweetly Solemn Thought*, 61, 81
Chadwick, *59*
Choral Singing, 145
  the Director, *154*, *155*
Clarke, S. H., 102
Color, *8*, *53*, 68, 146, 148, *153*
  and quality compared, *69*, *70*
Conception, clear, one essential, *50*
Consonants, 110, 111
  explosive and frictional aspirates, *113*

Corri, Domenico, 100
Cowen, 87
Crescendo, 82, 89, 90, 151

Diminuendo, 82, 89, 90, 151
Dryden, 42
Duration of Tone, 53, 54
Dynamics, 86, 151 (see Power)

Elgar, *King Olaf*, 148, 153
Emerson, *The Poet*, 15, 16, 37
Emotion, activity of, 42, 120
  cause of, 34
  change of, 37, 43, 82, 88
  classification of, 136
  complexity of, 39, 79
  defined, 33
  quality of, 34, 35, 36, 41
  reaction on consonants and vowels, 53
  secondary stimulus of, 47
  strength of, 41, 42, 43
Emphasis, defined, 103
  how governed, 109
Energy of Articulation, 148, 149 (see Articulation)
Expression, the law of all art, 68

Farinelli, 21
Feeling (see Emotion)
Forte, 82, 151
Frantz, Robert, letters quoted, 48, 49
  songs by, 90

Garcia, Manuel, 9, 10
  Art of Singing, 68, 70, 72, 73, 111, 124, 129, 168
  Hints on Singing, 53, 100, 120
Good Tone, 44

Handel, *Messiah*, 146, 147, 148, 150
  Susanna, 62, 64, 66
Hardy, Thomas, *Far from the Madding Crowd*, 20
Haydn, 66

Ideal, defined, 25
  ideals of mental processes, 43, 44, 45, 46

Imitation, 27, 29, 90

Jonson, Ben, song, 138

Krehbiel, H. E., *How to Listen to Music*, 145

Legato, 124, 125, 126, 152
Legouvé, *Reading as a Fine Art*, 122
Longfellow, 36
Lunn, Charles, *Philosophy of Voice*, 22
The Voice, 83
Vocal Expression, 45, 50, 85
repeats, 84, 85
X criticised, 22, 142

MacDowell, 58, 62, 81, 105
Mackenzie, 59, 108
Marcato, 124, 125, 127, 128, 129, 152, 153
McCosh, *The Motive Powers*, 61
Means of Expression, 54, 141, 146, 152, 153
Means for Communication, 50
Measure, 95
Mendelssohn, *Elijah*, 87, 148
letter quoted, 21
The First Walpurgis Night, 152
Meter, 91
Method of Voice Production, 16
Mind, functions of, 32
Modes of Vocalization, 53, 54, 124, 152, 153
Monotony, metrical, 109
tonal, 28
in art, 28
Moore, *When Love Is Kind*, 138, 139
Morris, William, *Hopes and Fears for Art*, 31
Mozart, 66
Myer, E. J., *Position and Action in Singing*, 20

Notes, 94

Originality, 27

Peterson, *At Parting*, 67
Piano, 82, 89, 151
Pitch, 53, 54
Porpora, 100

Portamento, 124, 125, 128, 153
Porter, E., emphasis, 108
Power, 53, 54, 83, 88, 89, 101, 151, 153.
Psychology, 32, 130, 135
Pulse, term defined, 92, 93, 96
Pyle, *The Present Aspect of American Art*, 27

Quality, definition, 56
compared with color, 69
emotional, 35, 36, 148

Repeats, of imitation, 84, 87
of impression, 84, 85, 86
of introspection, 84, 85, 86
Rests, 94
Reynolds, Sir Joshua, *Discourses on Art*, 123
Rhythm, 94, 151
Ritardando, 54, 99
Rossini, 66
Ruskin, 11
Lectures on Architecture, 44
Modern Painters, 15
monotony, 28

Santley, Sir Charles, *The Art of Singing*, 111
Schubert, 63, 64
Schumann, 59, 60
Schopenhauer, 24, 25
Sense-form, 30
Shakespeare, *Hamlet*, 41, 56
Richard III, 38, 42
Romeo and Juliet, 41
The Tempest, 43
Singing, as art, 25, 44, 46
Smith, Rev. S. F., 42
Song Selection, definite purpose for, 132
progressive plan for, 139
Staccato, 124, 125, 127, 153
Strength or Quantity, emotional, 42
Sub-Vocals, 114
Sully, *Sensation and Intuition*, 5, 6
The Teacher's Handbook of Psy-

chology, 25, 31, 32, 130, 131, 135, 140
Swain, Charles, *When the Heart Is Young*, 76
Syncopation, 100, 107

Tempo Rubato, 100, 101
Tennyson, 42
The Means for Communication, 50
Timbre, 69, 70, 72
Tone Placing, 121
Tone Color, 101
Tonic Sol-faists, 94
Tosi, 21
Tschaikowsky, 67

Value of Stimulus, 49
Verdi, *Aïda*, 65
Il Trovatore, 67
Vocalization, modes of, 124
aspirato, 124, 129, 153
legato, 124, 125, 152
marcato, 125, 152, 153
portamento, 124, 125, 153
staccato, 124, 125, 127, 152, 153
Vocals, 114
Voice, production, 44, 121

Wagner, letter of, 49